



ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

APRIL/MAY 1999



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MEMBER,
INTERNATIONAL FEDERATION
OF FILM ARCHIVES



Italian Clothier MaxMara

by Cornelia Emerson

ON DECEMBER 3,
THE ITALIAN CLOTHIER MAXMARA
SALUTED
MARTIN SCORSESE'S
FILM FOUNDATION
FOR THE LEADERSHIP ROLE IT PLAYS
IN PROMOTING FILM PRESERVATION,
BY HOSTING A SPECIAL SCREENING
FOR INVITED GUESTS
AT THE DIRECTORS GUILD THEATER.

The film was the Archive's restoration of Victor Fleming's 1948 "Joan of Arc" starring Ingrid Bergman. Co-hosts for the evening were Ingrid Bergman's daughter Isabella Rossellini, along with actresses Jodie Foster and Winona Ryder. They were joined by MaxMara Chairman Luigi Miramotti. The event brought out a glittering array of celebrities to see the film, and to celebrate the opening of the MaxMara store in Beverly Hills and the company's commitment to the arts.

"Joan of Arc" was nominated for seven Academy Awards, including a Best Actress nomination for Bergman. But the film was a failure at the box office; and a much shorter version was re-edited for American audiences, which has been in circulation ever since. The Archive replaced the missing minutes, bringing the film's running time back to its original 145 minutes. The complex and technically demanding preservation of "Joan of Arc" was supported by the David and Lucile Packard Foundation, with additional funding from the Film Foundation, American Movie Classics and the AFI/NEA Film Preservation Grants Program.

The Archive has received \$55,000 as its share of the funds raised through this event, as well as other Film Foundation initiatives during the second half of 1998—including major donations from the Hollywood Foreign Press Association and proceeds from a Planet Hollywood auction.



Salutes Film Foundation

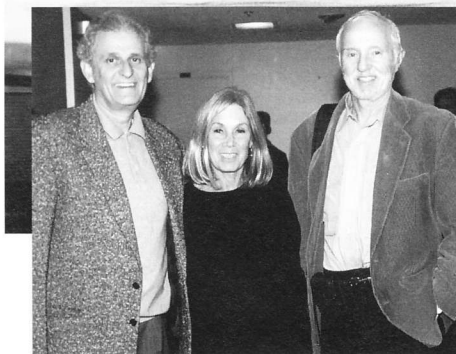
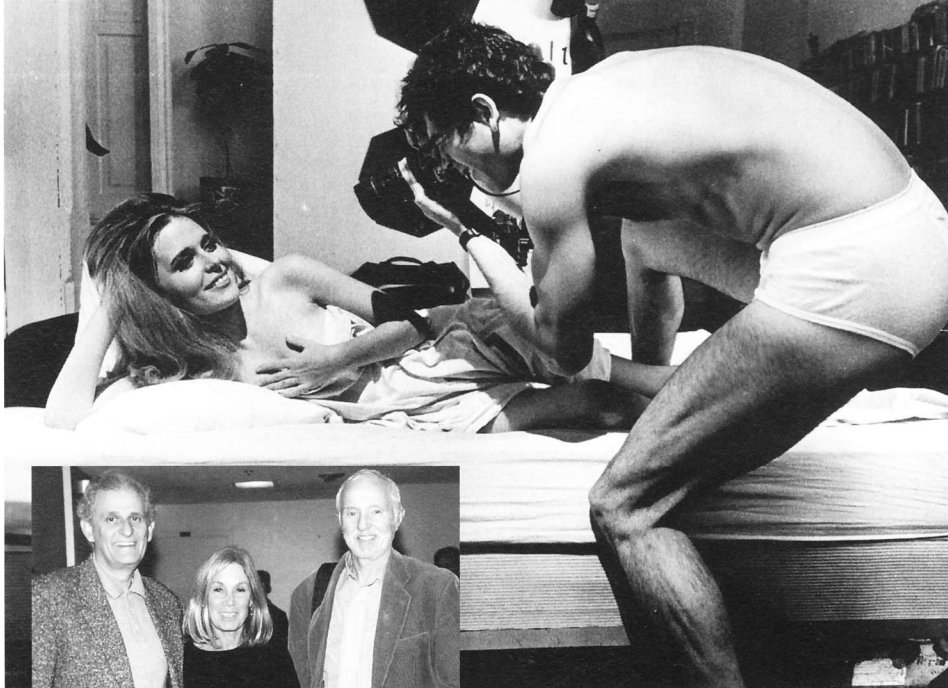
At MaxMara's salute to the Film Foundation, Isabella Rossellini (center), along with Jodie Foster and Winona Ryder, co-hosted a gala screening of the UCLA-restored "Joan of Arc" (1948), starring her mother Ingrid Bergman.

Top row, left to right: Roger Mayer (President, Turner Entertainment Company) with Dean Robert Rosen; Robert Downey, Jr. Second row, left to right: James Woods; Julie Delpy; Julian Sands. Bottom, left to right: Elliott Gould and Kyle McLaughlin.

MEDIUM COOL

by Cynthia Felando

The opening night of the Archive's "1968: Cinema in Revolution" film series kicked off with a well-attended screening of "Medium Cool" (1969), the directorial debut feature from Academy Award-winning cinematographer Haskell Wexler, who also scripted and shot the film. For his touchstone film, the intrepid and politically committed Wexler threw his cast and crew into the tumultuous events at the 1968 Chicago Democratic convention, including the daily street battles between the police and student demonstrators. The result was an explosive faux-documentary that reveals more than just the drama of American political theater and the news media's voyeuristic participation. Indeed, "Medium Cool" captures the chaos that culminated in a crisis-laden year. In its shocking immediacy, it retains its charge as a jaw-dropping verite statement of the times. The screening was followed by an enthusiastic question-and-answer session with a number of the film's key players, including actress Verna Bloom, and actors Peter Bonerz, Peter Boyle and Andrew



Top: "Medium Cool" (1968). Actors Peter Bonerz and Verna Bloom (bottom left) join director Haskell Wexler at the Archive screening of the film.

Davis, all of whom generously shared their memories of the extraordinary conditions surrounding the shooting and release of the film. Their comments ranged from amusing anecdotes about the pleasures and rewards of working with each other, to harrowing recollections about the hair-trigger tempers of the police and the near-debilitating sting

of tear gas, to heartfelt analyses of Chicago's cultural climate in the late 1960s. In addition to recalling experiences specifically connected with the film, Mr. Wexler also addressed what he considers the sorry state of the ratings-driven contemporary news media, as well as his never-ending commitment to political activism.

Treasures of American Film Archives

by Cornelia Emerson

On February 24, as part of the Millennium project celebrating Year 2000, the National Endowment for the Arts announced a \$500,000 grant to the National Film Preservation Foundation to organize and manage "Treasures of American Film Archives." The most ambitious cooperative venture ever undertaken by the U.S. film archive community, this initiative targets "orphan films"—newsreels, silent films, home movies, experimental works, documentaries and other independent productions not protected by commercial interests.

UCLA is one of twelve archives participating in the project, including: Alaska Film Archives, Anthology Film Archives, George Eastman House, Japanese American National Museum, Minnesota Historical Society, Museum of Modern Art, National Center for Jewish Film, New York Public Library,

Northeast Historic Film, Pacific Film Archive and West Virginia State Archives. Together these film archives will be preserving examples of virtually every type of American filmmaking over the past hundred years.

The Archive has identified several preservation efforts as part of its Millennium project. Perhaps most exciting is newsreel footage of Marian Anderson's 1939 Easter Sunday concert in Washington, D.C. Denied permission to perform at Constitution Hall because of her race, Marian Anderson ultimately performed before a crowd of 75,000 people at the Lincoln Memorial. With a recording of NBC's broadcast as a guide, newsreel footage of her performance can be spliced together with crowd coverage, shots of notables like Hugo Black, Harold Ickes Sr. and Eleanor Roosevelt, and various Washington, D.C. locations to create an edited concert film of this historic event.

In another project, UCLA will preserve a group of animated shorts by Ub Iwerks, an animation pioneer who headed his own studio in the early 1930s. A third group of films to be preserved are one and two reels from the Vitagraph Company (a leader in motion picture production between 1896 and 1925). Three silent features will be preserved with Millennium funding: "Lena Rivers" (1914), one of the few pre-World War I features to survive in complete form; "Peggy Leads the Way" (1917), starring Mary Miles Minter; and "The Hushed Hour" (1919), a film about children fulfilling a dying parent's wish. A final preservation project undertaken by UCLA will be "Vanity Fair" (1932), an independently produced Hollywood feature now in the public domain, starring Myrna Loy as a modern-day Becky Sharp.

"Treasures of American Film Archives" also provides for screening excerpts of the preserved films during the Year 2000 in three

BEYOND FRANKENSTEIN: James Whale in Hollywood



Actress Gloria Stewart (top left) and author James Curtis ("Gods and Monsters") shared the podium to give their perspectives on James Whale on the opening night of the James Whale retrospective in January. Director Curtis Harrington (bottom) was also in attendance.

cities—New York, Los Angeles and Washington. Finally, a DVD/video set of rarely seen films from the participating archives will be produced and distributed without charge to state libraries. It will also be available for sale to the public.

The National Film Preservation Foundation (NFPF) is the nonprofit public charity created by the U.S. Congress to preserve America's film heritage. The NFPF started operations in November 1997, thanks to founding grants from the Academy of Motion Picture Arts and Sciences and Martin Scorsese's Film Foundation. Its mission is to develop public-private partnerships to advance film preservation nationwide. By working with the NFPF, and with support from the National Endowment for the Arts, America's film archives will be able to preserve and share an extraordinary legacy of rare and little known films with the public.

Spring Programs

by Brian Garrido



"Dahab" (1953).

The Archive once again turns a cineaste's attention to a variety of national and international film treasures.

The first excursion runs from April 6-10 with the presentation of "Music on the Nile," a five-film series devoted to showcasing Egyptian musicals. Musical were always thought to be a Yankee affair, as American as apple pie. However, this series will present a select group of Egyptian musicals which prove that Americans are not the only masters of the form. The series will include such films as "Every Beat of My Heart" (Ahmad Diya al-Din, 1959), "The Flirtation of Girls" (Anwar Wagdi, 1949) and "Dahab" (Anwar Wagdi, 1953) which stars Fayruz, the Egyptian "Shirley Temple."

Second on the global itinerary is the series "The Vienna Effect," running from April 15-20 and focusing on films inspired by or taking place in the romantic (and sometimes, seamy) Austrian city. The program will include classics such as G.W. Pabst's "The Joyless Street" (1925) and Carol Reed's "The Third Man" (1949). To represent contemporary Vienna, newer fare will include "Tempo" (1996), the directorial debut from the acclaimed filmmaker of "The Inheritors," Stefan Ruzowitzky. This tale is about a bike

messenger who begins to blend reality with music videos. The experimental director Michael Haneke's "73 Fragments of a Chronology of a Chance" (1994) is also included, and much more.

Next stop on the tour is a centennial weekend film tribute to Duke Ellington, the great twentieth-century American musician and composer. As part of a city-wide celebration, we will choose a select group of shorts and features which demonstrate Ellington's contribution to film. The program will include rare screenings of "Murder at the Vanities" (Mitchell Leisen, 1934), "Paris Blues" (Martin Ritt, 1961) which garnered Ellington an Oscar nomination for Best Musical Score, and documentarian D.A. Pennebaker's "Daybreak Express" (1953).

In the last week of April (April 27-May 1), the Archive will present the annual program "City of Lights, City of Angels: New French Films" at the Directors Guild Theater. As in past years, this series will feature some of the most promising, provocative films coming out of France. Please call us at 310-206-FILM or visit our Website (www.cinema.ucla.edu) for further information as the titles in this series are announced.



Archive Home Page

Want to learn more about the Archive? Visit us at our new Website. You'll get up-to-date screening listings, plus information on our vast collections, world-renowned preservation program, stock footage licensing and more. Find us at <http://www.cinema.ucla.edu>.

UCLA Archivists Participate in AMIA Conference

by Donna Ross

The UCLA Film and Television Archive was well represented at the Association of Moving Image Archivists (AMIA) annual conference in Miami on December 7-13. A total of seven staffers attended the conference which honored "Fifty Years of Television."

Archive staff who participated in the conference included Curator Eddie Richmond, a past AMIA president and outgoing co-chair of the Education Committee, who was elected to serve as the Association's secretary for 1999; he also co-chairs the AMIA Committee on the U.S. National Moving Image Preservation Plans. Television Archivist Dan Einstein, who served throughout 1998 on the Conference Planning Committee, also served as a moderator for two conference sessions. Cataloger Jane Johnson participated in a workshop on revising cataloging rules and began her tenure as the Cataloging and Documentation Committee chair. Associate Motion Picture Archivist Donna Ross served on a panel discussing acquisitions policies. Collection Services Manager Rosa Gaiarsa, Preservation Officer Robert Gitt and New Media Coordinator Sally Hubbard (currently

AMIA newsletter editor) also participated in conference meetings and sessions.

Not only has conference attendance grown by leaps and bounds—from 164 attendees at the first official conference in 1991 to more than 400 in 1998—but the scope of the presentations and the number of working committees has practically doubled. Hosted by the Louis Wolfson II Media History Center, the conference began with two days of workshops and meetings of committees and interest groups. AMIA's standing committees of the membership were established to develop, promote and facilitate archivally related activities, and are open to all members who agree to participate actively in the work of the committee. They include access, cataloging and documentation, and preservation. Interest groups expanded this year to include academic-archival, regional archives and digital archives, as well as the existing news and documentary collections group and the "inedits" or unpublished and amateur footage group. AMIA members also participate in "committees of the board," which coordinate regular Association business including elections, awards, con-

ference planning, publications and so on.

"The Reel Thing," a technical symposium designed to showcase new restoration, preservation and storage technologies, continued to be a popular event. Introduced at the 1998 conference, a mentoring program paired seasoned conference delegates with first timers to facilitate networking and target appropriate sessions and committee meetings.

National Film Preservation Foundation (NFPF) representatives reported on its first-year efforts including funding programs such as the Laboratory-Archive Partnership grant and the Millennium project. The UCLA Film and Television Archive has worked with the NFPF on several funding proposals from which it will benefit in 1999. The last evening of the conference is dedicated to screenings of short clips from participating archives' recent preservation, restoration or acquisition projects. UCLA presented a segment from the Dinah Shore Show compilation program that was featured in the 1998 Festival of Preservation.

For more information on the Association of Moving Archivists, visit their Website at www.amianet.org.amia.

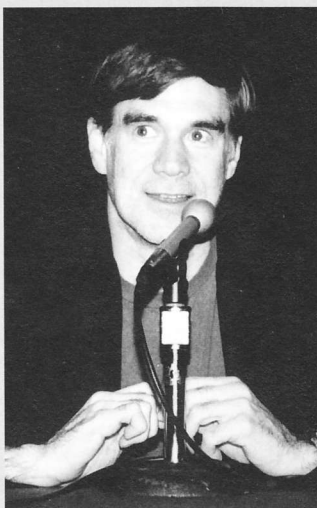
California Arts Council

The Archive has received a grant of \$41,645 from the California Arts Council to fund public programming in 1998-99. This support will be used for such wide-ranging international series as Brazilian cinema novo, Egyptian musicals, Japanese anime (Parts I and II), films dealing with Vienna, and a Nick Broomfield retrospective.

Drown Foundation

The Joseph Drown Foundation has announced a 1998 grant to preserve newsreels from the Hearst-Metrotone collection at the Archive. From 1993 through 1996, Drown funds were invaluable in allowing us to preserve both complete newsreels and unedited vault materials from the mid-teens to the mid-fifties. "We are pleased to be a part of your effort to preserve these authentic images of the events of the first half of the twentieth century," wrote Norman C. Obrow, president of the Drown Foundation.

Days of Being Doyle

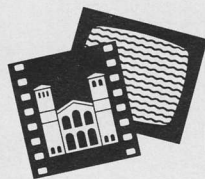


Director Gus Van Sant (left), who teamed with famed cinematographer Christopher Doyle (far right) on the recent remake of "Psycho," was on hand for the opening night of the "Days of Being Doyle" retrospective in November. Director Curtis Hanson moderated the discussion.

THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- ◆ Building a broadly representative collection of motion pictures and broadcast programming.
- ◆ Rescuing our endangered moving image heritage through film and television preservation and restoration.
- ◆ Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- ◆ Supporting scholarly research, media production and publication.



ANNUAL MEMBERSHIP

in the Archive Council is at the following levels:

PRESERVATION CIRCLE
\$20,000 or more

BENEFACTOR
\$5,000

SPONSOR
\$2,500

PATRON
\$1,000

The Archive Council welcomes your support and cordially invites you to become a member. For further information, please call or write to:

The Archive Council
UCLA Film and Television Archive
302 East Melnitz
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Los Angeles, CA 90095-1323
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Packard Humanities Institute

The Archive has been awarded a grant of \$86,628 from the Packard Humanities Institute. The funds will provide salary and benefits for several preservation staff positions during the fiscal year from July 1998-June 1999. The grant allows us to strengthen the Archive's preservation area in the immediate term, and has the added benefit of developing a new generation of preservationists.

ASIFA-Hollywood

In 1991, ASIFA-Hollywood, the Los Angeles chapter of the International Animated Film Society, inaugurated the Animation Preservation Project. Since then, ASIFA-Hollywood has raised nearly \$30,000 in individual and corporate contributions, allowing for the preservation of more than two dozen animated films at the Archive. The ongoing partnership between ASIFA-Hollywood and the Archive has been a resounding success, as showcased by the richness and variety of the animation program in this year's Festival of Preservation.

Kids' Flicks

Mellon Private Asset Management has made a generous donation of \$10,000 to underwrite the first six months of the Archive's new "Kids' Flicks" series. Recalling those long-ago Sunday afternoon matinees at the movies, the monthly series brings the best of classic and contemporary children's films to families in the Los Angeles area. Additional support is being provided by Mimi and Werner Wolfen. "L.A. Parent" magazine is the media sponsor for the series.

Homecoming for Carol Burnett

Entertainer Carol Burnett came back to her alma mater on November 16 to announce her gift of materials from "The Carol Burnett Show" in a press conference in Schoenberg Hall. The classic primetime show aired on CBS from 1967 to 1978, earning 22 Emmy Awards. The extensive collection includes VHS tapes, which have been given to the Archive, as well as music and scripts given to the UCLA Library. "I cannot tell you what a pleasure it is to come full circle and be able to bring something home again, and to come back to my school. This is a wonderful way for the material to continue to have a life," Burnett said during the ceremony.

Praise for "Hollywood and Europe"

In the latest issue of "Lingua Franca," eight film specialists named "Hollywood and Europe: Economics, Culture, National Identity, 1945-95" among the top ten recent works on American cinema. Along with the other books on the list, "Hollywood and Europe" was praised for recognizing film's status as both art and industry, and for its grounding in historical documentation including industry records. Edited by Geoffrey Nowell-Smith and the Archive's Head of Research and Study Steven Ricci, the book is part of the UCLA Film and Television Archive Studies in History, Criticism and Theory. Issued by BFI Publishing, it is being distributed by Indiana University Press in the United States.

Cataloging Head Authors New Book

Archive Cataloging Supervisor Martha Yee has recently co-authored (with Sara Shatford Layne) a book entitled "Improving Online Public Access Catalogs," published by the American Library Association. Aimed at non-cataloging librarians and system designers, the book reviews the basic principles of catalog design, summarizes research on how people use catalogs, and offers concrete examples and suggestions for making on-line catalogs better and easier to use.

U.N. World Television Forum

During the United Nations World Television Forum, held in New York from November 19-20, Dean Robert Rosen moderated a discussion by an international panel of directors on the dialogue between past and present in narrative filmmaking. Gillian Armstrong (Australia), Olivier Assayas (France), Masato Harada (Japan), Sidney Lumet (United States) and Dariush Mehrjui (Iran) agreed on the importance of cultural memory and the need for film preservation. Rosen commented: "By their example, these directors have made the strongest possible case for preservation: that the past is alive to energize, invigorate and inspire today's creativity. For that past to survive, the films from the past must survive." The panel was organized under the auspices of The Film Foundation.



The Cabinet of Dr. Caligari (1919).

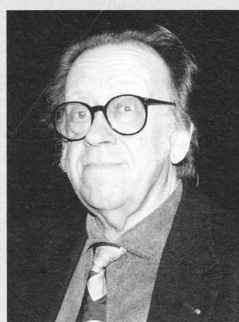
OUT OF THE PAST: Restoration Today

In Spring 1999 the Archive launches "Out of the Past: Restoration Today," an extraordinary new public screening series in support of a graduate seminar on moving image preservation taught by Jan-Christopher Horak, Director of Archives and Collections at Universal Studios. The public screenings, many of extremely rare films, will be introduced by the leading experts in the preservation field. The screenings will take place at 7:30 pm in the James Bridges Theater in Melnitz Hall on the UCLA campus. Ticket prices for the public are \$6.00 general admission, \$4.00 students and seniors.

APRIL 7: White Hell of Pitz Palu (Germany, 1929; d. Dr. Arnold Fanck and G.W. Pabst) will be presented by Jan-Christopher Horak and Irwin Ashley, who has composed a new score for the film.

APRIL 14: The Joyless Street (Germany, 1925; d. G.W. Pabst), with introduction by Jan-Christopher Horak.

APRIL 21: Louisiana Story (United States, 1948; d. Robert Flaherty), introduced by UCLA Preservation Officer Robert Gitt and Eric Aijala of YCM Laboratories.



Enno Patalas.

APRIL 28: The Cabinet of Dr. Caligari (Germany, 1919; d. Robert Wiene) and From Morn to Midnight (Germany, 1920; d. by Karl Heinz Martin), with introduction by leading European film preservationist Enno Patalas, formerly of the Munich Filmmuseum.

MAY 5: In the Heat of the Night (United States, 1967; d. Norman Jewison), introduced by Michael Friend, Director of the Academy of Motion Picture Arts and Sciences Film Archive.

MAY 12: Don Q, Son of Zorro (United States, 1925; d. Donald Crisp), introduced by Steven Higgins, Curator, Museum of Modern Art Film Department.

MAY 19: The Toll of the Sea (United States, 1922; d. Chester Franklin), with introduction by Paolo Cherchi Usai, Senior Curator of the Film Department, George Eastman House.

MAY 26: The Cook (United States, 1918; d. Roscoe (Fatty) Arbuckle), introduced by Jan Olsson, Stockholm University (Sweden).

JUNE 2: Easy Rider (United States, 1969; d. Dennis Hopper), introduced by Grover Crisp, Asset Management and Film Restoration, Sony Pictures Entertainment.

LOST FILM FRAGMENT FOUND

By Donna Ross

A rare bit of film history recently surfaced in Maine, and thanks to a coast-to-coast collaboration that included the Archive, the little gem has been safeguarded and will soon be shared with classic film lovers.

Approximately 500 feet of the 1930 musical "The Rogue Song," best known as a lost Laurel and Hardy film, was located last year by Northeast Historic Film (NHF), northern New England's preeminent film and video archives. The fragile reel of nitrate cellulose film has since been preserved by the UCLA Film and Television Archive, NHF and Warner Bros., the film's copyright holder.

Archive Curator Eddie Richmond said: "We are pleased to have preserved this rarity and to have added a new piece to the puzzle of a once completely lost

motion picture. We hope someday more footage will be found to help fill in the puzzle and bring 'The Rogue Song' back to life for audiences to enjoy."

"The Rogue Song" was MGM's first all-talking, all-Technicolor motion picture. One of the few remaining examples of early two-color Technicolor sound film, it was directed by stage and screen star Lionel Barrymore as a showcase for popular opera singer Lawrence Tibbett. The film was released in January 1930 in two versions—sound on film and sound on disc—to accommodate theaters that were still being adapted for talkies.

While the fragment contains no scenes of Laurel and Hardy, nor of star baritone Tibbett, it is significant for its use of early Technicolor and sound processes, as well

as for the talent involved in creating the ballet scene which has been preserved. Dmitri Tiomkin, among the most versatile and best known film composers, wrote the music for the ballet sequence in one of his earliest screen efforts. The ballet was choreographed by Albertina Rasch, a well respected ballerina, dance instructor and Broadway dance director credited with integrating ballet into musical theater and film. When MGM hired Madame Rasch in 1930 to lend her expertise to the new genre of musicals, the studio offered her husband—Tiomkin—a contract to score five films.

Film historian Alan Kattelle, a Northeast Historic Film benefactor and member of its Advisory Board, gave the fragment to NHF with a collection of 28mm and 35mm nitrate films. The archives, founded in 1986 to collect, preserve and make accessible film and video of interest to the people of northern New England, has the largest collection of home movies in North America. Executive Director David Weiss said: "Film enthusiasts have been looking for 'The Rogue Song' for a long time. When we acquire such a work that doesn't fit our collecting mission, we try to find it an appropriate home, and the UCLA Archive is one of the best. They undertake preservation projects with great care."

"The Rogue Song" will be aired on Turner Classic Movies this spring, and will be screened at the James Bridges Theater later this year.



The 1930 musical "Rogue Song."

UCLA-ART

Need up-to-date program information? Call the UCLA-ART line at 310-825-2278, then press 4 for the Archive's film listings. The other menu choices will lead you to information on other arts programs at UCLA. Or if you prefer, call directly for the Archive's screening schedule at 310-206-FILM.

Getty Symposium

The Getty Research Institute presented a major scholarly symposium "The Past as Present: The Home Movie as Cinema of Record" on December 3-4, coinciding with the Archive's program "Homemade Movies" on December 3. Karen Ishizuka of the Japanese American National Museum curated the public program at the Archive, which included fascinating examples from a variety of nations, regions and time periods. Dean Robert Rosen made a presentation at the Getty symposium.

CD-Rom Previews at ThinkQuest

In November the Archive's CD-ROM "Tour Historic Los Angeles" got a preview at TheGenerator.org, a cyber environment established for the participants of this year's ThinkQuest competition. Hundreds of people had the opportunity to try out the CD, and the organizers reported: "All the feedback was very positive. The beautiful graphics and ease of navigation were impressive."

Keepers of the Frame

A new feature-length documentary on film preservation, "Keepers of the Frame," premiered at the Santa Barbara International Film Festival on March 6. Director Mark McLaughlin and producer Randy Gitsch brought together rare film and sound clips from American collections, including in-depth interviews with preservationists like UCLA's Robert Gitt. Gitt showed sequences from the restored Technicolor classic "A Star Is Born" (William A. Wellman, 1937) and the Vitaphone sound disc restoration of "Evangeline" (Edwin Carewe, 1929).

NEWS & NOTES

by Cornelia Emerson, Jonathan Fahn and Donna Ross

Motion Picture Acquisitions

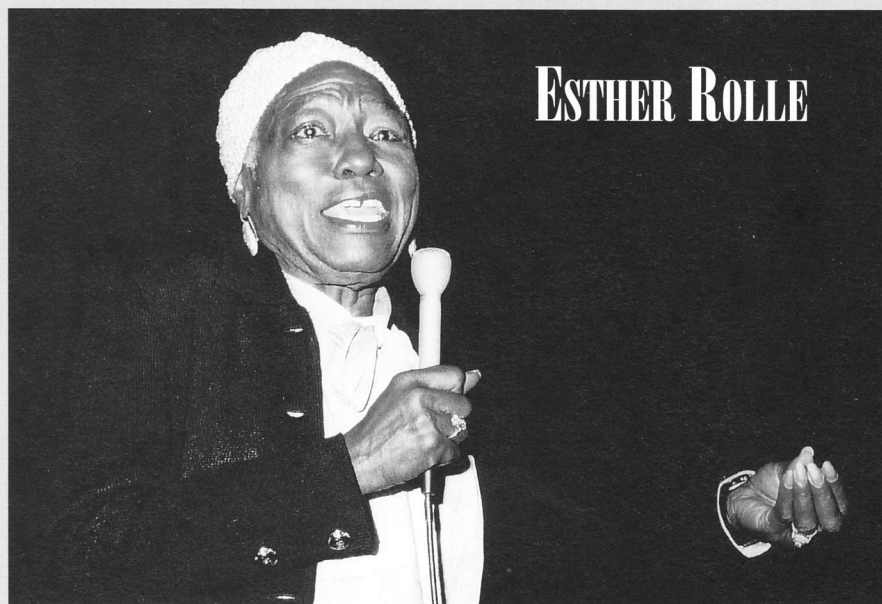
Following the 1998 Festival of Preservation, a number of 35mm safety prints produced by the Archive's Preservation unit were added to the collection including "Ball of Fire" (Howard Hawks, 1941), "The Bigamist" (Ida Lupino, 1953), "Eternal Love" (Ernst Lubitsch, 1929), "Husbands" (John Cassavetes, 1970), "Servants' Entrance" (Frank Lloyd, 1934), "Someone to Remember" (Robert Siodmak, 1943), "Welcome Danger" (Clyde Bruckman, 1929) and "Working Girls" (Dorothy Arzner, 1931). The **Andy Warhol Foundation for the Visual Arts** delivered its first installment of 16mm print donations to the Archive with "The Life of Juanita Castro" (1965), "My Hustler" (1967) and "Vinyl" (1965). Donor Jim Brown provided a 16mm print of the Samuel Fuller feature "Park Row" (1952), and several documentary short subjects produced by NASA such as "Aeronautics and Space Highlights," "Apollo 11 Interviews," "Apollo 11 Moon Landing" and "The Flight of Apollo 7." The **American Civil Liberties Union (ACLU)** of Southern California donated 16mm prints of "The Pentagon Papers and American Democracy. Conversations with Daniel Ellsberg" (Jerry Stoll, 1972) and "Traveling Hopefully. Roger Baldwin—His First 97 Years" (John G. Avildsen, 1981), a biography of the ACLU's founder. The Archive also added a VHS videocassette of "K2" (Frank Roddam, 1992).

Screenings

Autumn international screenings of UCLA Film and Television Archive prints included "Parisian Love" (Louis Gasnier, 1925) with Clara Bow at the 17th Giornate del Cinema Muto (**Pordenone Silent Film Festival**) in Italy in October; "Part Time Wife" (1930) at a Leo McCarey Tribute and "Porgy and Bess" (Otto Preminger, 1959) with Sidney Poitier and Dorothy Dandridge at a George Gershwin centenary, both hosted by the Cinematheque Francaise in Paris; "The Letter" (1940) and "These Three" (1936) at a tribute to William Wyler at the **Mar del Plata International Film Festival** in Argentina; King Vidor's 1918 "Bud's Recruit" at the International Festival of Documentary and Short Films in Bilbao, Spain; "The Great Flamarion" (Anthony Mann, 1945) and "The North Star" (Lewis Milestone, 1943) at an Erich von Stroheim Retrospective sponsored by the Cinematheque Suisse in Geneva, Switzerland; and "Louisiana Story" (1948) screened as part of a Robert Flaherty Retrospective for the Filмотека de la UNAM

in Mexico City. Other overseas screenings included the Tel Aviv Cinematheque's presentation of "**The Second Vitaphone Program**" of short subjects and the feature "The Better 'Ole" (Charles Reisner, 1926) with Syd Chaplin; the Cinemateca Portuguesa and the Nederlands Filmmuseum screenings of the 1945 pre-release version of Howard Hawks' "The Big Sleep," with Humphrey Bogart and Lauren Bacall. Archive prints made their way across the United States to venues including **Anthology Film Archives** in New York for its Richard Schwarz Tribute, which featured "Detour" (Edgar Ulmer, 1945), "The Sleeping Car Murders" (Costa-Gavras, 1965), "Blue Gardenia" (Fritz Lang, 1953), "Young Scarface" (John Boulting, 1947), "Bluebeard" (Edgar Ulmer, 1944) and "Jazz Dance" (Roger Tilton, 1954). Other New York locales included the **American Museum of the Moving Image** in Astoria, which showed "Morocco" (Josef von Sternberg, 1930), "Holiday" (George Cukor, 1938) and "My Man Godfrey" (Gregory LaCava, 1936); Brooklyn College, which screened "Porgy and Bess" (Otto Preminger,

1959); Film Forum, which presented "Strange Illusion" (Ulmer, 1945); and George Eastman House in Rochester which played "Lost Illusions" (Gyula Gazdag, 1982). Other U.S. screenings included the Virginia Film Festival's showing of "The Connection" (Shirley Clarke, 1962) and "Cincinnati Kid" (Norman Jewison, 1965); the American Film Institute in Washington, D.C. and the USA Film Festival in Dallas screening of "Death Takes a Holiday" (Mitchell Leisen, 1934); the Sarasota Film Society presentation of a Hearst Metrotone newsreel segment titled "Tin Can Tourists"; and the College of Santa Fe screening of "Speedy" (Ted Wilde, 1928) and "Scarlet Empress" (1934). In California, the Yerba Buena Center for the Arts in San Francisco included Al Adamson's 1970 "Satan's Sadists" on its calendar. In its holiday season romantic comedies series, the **Stanford Theatre** in Palo Alto showcased Archive prints of "Monte Carlo" (Ernst Lubitsch, 1930), "The Awful Truth" (Leo McCarey, 1937), "The Whole Town's Talking" (John Ford, 1935), "My Man Godfrey" (Gregory LaCava, 1936), "His Girl Friday" (Howard Hawks, 1940), "It Happened Tomorrow" (Rene Claire, 1944), "Christmas in July" (Preston Sturges, 1940), "The Animal Kingdom" (Edward H. Griffith, 1932) and "Miracle on 34th Street" (George Seaton, 1947). The Channel Islands Indie Film Festival in Ventura honored the late Paul Jarrico with a screening of his production "Salt of the Earth" (Herbert J. Biberman,



Esther Rolle, who died in November at the age of 78, made one of her last public appearances at the Archive to introduce "Paul Robeson: Star of Stage and Screen." Rolle is best remembered for her role as Florida Evans on the 1970s sitcom "Maude" and its spin-off "Good Times." She earned an Emmy for the television movie "Summer of My German Soldier" (Michael Tuchner, 1978) and had major film roles in "Driving Miss Daisy" (Bruce Beresford, 1989), "Rosewood" (John Singleton, 1997) and the current "Down in the Delta" (Maya Angelou, 1998). Also a stage actress, she was especially acclaimed for her original performance in Lorraine Hansbury's "Raisin in the Sun" and the PBS "American Playhouse" version (Harold Scott, 1989).

1953); the Fourth Annual WideScreen Film Festival at the Karen and Richard Carpenter Performing Arts Center in Long Beach screened "Porgy and Bess"; the **Pacific Film Archive** in Berkeley screened two works of UCLA Film Professor Gyula Gazdag, "The Whistling Cobblestone" and "Lost Illusions"; the Academy of Motion Picture Arts and Sciences honored Jack Oakie with a screening of "Million Dollar Legs" (Edward Cline, 1932).

Television Acquisitions

Recently, a wide range of television material has been acquired by the UCLA Film and Television Archive. From **Stafford/Enright Productions**, on 16mm kinescopes, we received the pilot to the game show "Twenty-One," (CBS, 1956). From von Zernick-Sertner, on 3/4" tape, came "Wes Craven's Don't Look Down," an ABC TV movie (1998). On 2" tapes, from Marco Chavez, came 50 episodes of "Panarama Latino," a local Spanish variety show from Los Angeles in the 1960s and 1970s. Paul Surratt provided "Bizet's Carmen" with Robert Merrill, in 16 mm kinescope (CBS, 1950). **Econews** provided, on 3/4" tapes, 144 episodes of "Econews," a locally produced L.A. cable program focusing on environmental issues. From Ann Rittenhouse, on 16mm, came two TV movies from 1972: "That Certain Summer" with Hal Holbrook (ABC) and "The Judge and Jake Wyler" with Bette Davis (NBC). From Singer came "Singer Presents Tony Bennett" (NBC, 1967); "An Evening with Julie Andrews" (NBC, 1969); "The Ann-Margret Show" (CBS, 1968); "The Dick Van Dyke Special" (CBS, 1967) and "The Dionne Warwick Special" (CBS, 1969). From AMPAS, on 3/4" tapes, the Archive received "The 69th Annual Academy Awards" (ABC, 1997). From Les Guthman, on Beta Sp tapes, were received "Corwin," a profile of radio pioneer Norman Corwin (KCET, 1999) and "The Hudson Riverkeepers," a 1998 documentary on the Hudson River clean-up efforts. Finally, from MGM, on 16mm, came 33 episodes from the popular crime drama series "Cagney and Lacey," (CBS, 1982-84) and the "Cagney and Lacey" pilot (CBS, 1981).

Commercial Services

The Commercial Services division continues to enjoy its most successful year ever, licensing archival newsreel footage from the **Hearst Metrotone collection** at a record pace. Footage has been seen regularly on a number of network, cable and syndicated television shows such as: "Access Hollywood," "American Justice," "ESPN Sports Century," "Hard Copy," ABC's "20/20," "Good Morning America" and "Nightline," NBC's "Today Show" and "Dateline," E! Entertainment's "E! Mysteries and Scandals" and "True Hollywood Stories," "Oprah," "Entertainment Tonight," "Unsolved Mysteries," Comedy Central's "South Park," CNBC's "In Profile," VH1's "Behind the Music" and MTV's "B10rhythm."

Other news programs using Hearst footage were: "The NBC Nightly News with Tom Brokaw," "The CBS Evening News with Dan Rather," PBS's "NewsHour with Jim Lehrer" and ABC's "World News Tonight With Peter Jennings." Locally, KCET licensed footage for its "California's Gold" program and "Visiting With Huell Howser." Commercial Services continues to assist the popular A&E program "Biography" with footage for shows on Barbara Hutton, Tony Randall, J. Edgar Hoover, Spencer Tracy, Irving Berlin, Lana Turner and the Harlem Globetrotters. Lifetime's "Intimate Portrait" series received footage on Tyne Daly and Lyndsay Wagner. Fox Family Channel's "Famous Families" series licensed footage on the Hearsts and the (John) Lennons. **Fox Sports** researched our football footage for the "All-Madden Millennium Team" special. HBO Sports researched footage on Howard Cosell for "Cosell: Telling It Like It Is." Greystone Communications tapped our archival footage on San Quentin for its documentary series on prisons entitled "The Big House." Commercial Services also went **global**, helping clients like BBC London, NHK Japan, the Shanghai Audio Visual Archives (China), National Film Board of Canada, Italy's Gucci Archive and Grifa Comercio in Brazil.

Travel

A contingent of Archive staff members went to the December meeting of the **Association of Moving Image Archivists (AMIA)**, held in Miami Beach. (See article on page 6.) In January Head of Programming Andrea Alsberg attended the Sundance Film Festival in Park City, Utah. Also in January David Pendleton traveled to Paris to research new French films. Cataloging Supervisor Martha Yee attended the mid-winter meetings of the **American Library Association (ALA)** in Philadelphia, where she chaired a task force on revising the Anglo-American cataloging rules to accommodate items with multiple characteristics and/or in multiple formats. Cataloger Jane Dunbar Johnson also attended ALA. In February, Head of Research and Study Steven Ricci traveled to Veracruz, Mexico to attend meetings of the Council of North American Film Archives, and to Mexico City to participate in a FIAF task force.

Staff Notes

The Archive welcomed several new staff members in recent months. **Zoe Burman**, who formerly worked at the National Holocaust Museum in Washington, D.C., took the position of Reference and Outreach Coordinator at the Archive Research and Study Center. **Jason Byrne** has become a Collection Services Assistant. **Dave Reynolds** is working as Preservation Laboratory Technician. **Ross Lipman**, formerly Assistant Director and Curator of the Film Studies Center at the University of Chicago, joined the staff in March as Film Preservationist.

UCLA FILM AND TELEVISION ARCHIVE STAFF

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Brian Garrido, *Public Affairs and Sponsorships Coordinator*
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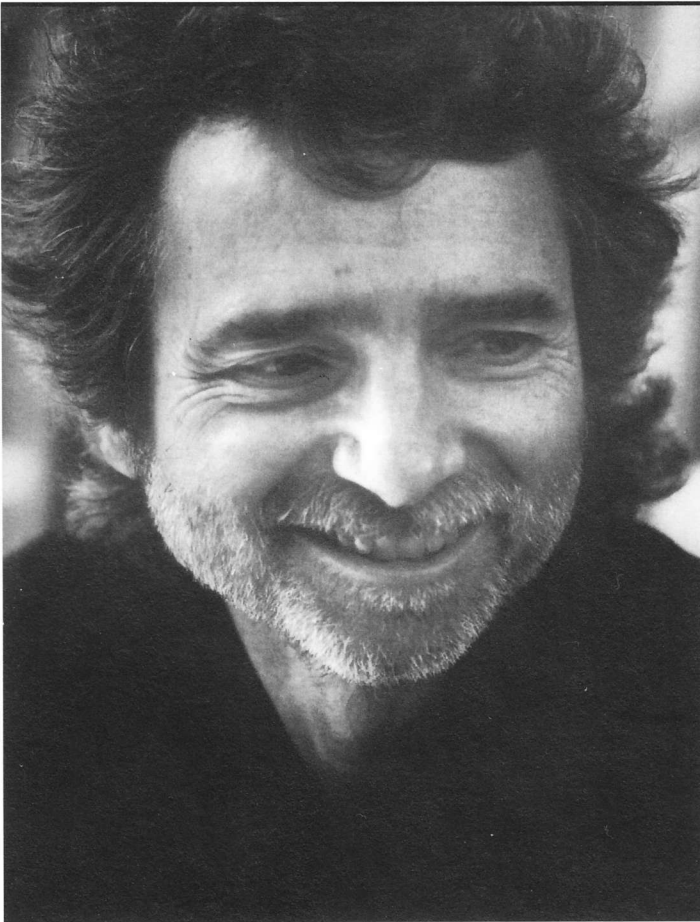
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Arturo Castillo, *NAPA Laboratory Assistant*
Tony Chow, *Archive Computer Support*
James Friedman, *Manager*
Sally Hubbard, *New Media Coordinator*
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Steven Ricci, *Head of Research and Study/*
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Jim Williamson, *Assistant New Technologies Coordinator*

ARCHIVE

<i>Editor</i>	Cornelia Emerson
<i>Associate Editors</i>	Jonathan Fahn, Donna Ross
<i>Contributors</i>	Cynthia Felando, Brian Garrido
<i>Designer</i>	Martha Widmann



Curtis Hanson.

OSCAR WINNER CURTIS HANSON SIGNS ON AT ARCHIVE

by Brian Garrido

Robert Rosen, Dean of UCLA's School of Theater, Film and Television, has announced that director Curtis Hanson has been appointed the first Chairman of the UCLA Film and Television Archive. In this capacity, Hanson will play a major role in overseeing a newly created board of media artists and professionals who will advise the Archive Director on creative issues. He will also serve as a public spokesperson for the Archive's activities in film preservation, research, and exhibition, and will participate in planning film screenings.

"Our dream is for the Archive to be viewed as the home away from home for the creative artists in our community," said Rosen. "I can think of no one better suited to achieve this goal than Curtis, who has been a critic, writer, director and producer—and whose vast knowledge of cinema's past is matched only by his commitment to its future."

From location in Pittsburgh, where he is currently shooting "Wonder Boys" starring Michael Douglas, Hanson said: "Over the years I've enjoyed many memorable movie-going experiences at UCLA courtesy of the Archive. It is an honor and a thrill to now have the opportunity to contribute to this outstanding organization that is leading the way in film preservation and exhibition.

In May, Hanson will host a new series entitled "The Movie That Inspired Me," in which leading artists from all fields of filmmaking will present the film that most influenced their creative lives and careers. The series will take place at UCLA's James Bridges Theater.

Curtis Hanson's last film, "L.A. Confidential" (1997), received nine Academy Award nominations. Hanson was himself a triple nominee for Best Picture, Best Director and Best Screenplay (Adaptation), for which he and co-screenwriter Brian Helgeland won the Oscar. Additionally, "L.A. Confidential" was the first film ever to be awarded Best Picture and Best Director from every major critics' organization. Hanson's other directing credits include "The River Wild" (1994), "The Hand That Rocks the Cradle" (1992), "Bad Influence" (1990) and "The Bedroom Window" (1987), for which he also wrote the screenplay. His screenwriting credits include "Never Cry Wolf" (1983), "White Dog" (1982) and "The Silent Partner" (1978).

Curtis Hanson has been a frequent presence at Archive screenings. In February 1998 he presented his own favorite film, "The Apartment" (Billy Wilder, 1960), in the "Desert Island Movies" series, saying: "There's almost no talk in movies better than that crafted by Wilder and his writing partners." On November 14, he was back on stage moderating the discussion between cinematographer Christopher Doyle and director Gus Van Sant (teamed on the remake of "Psycho") for the opening night of the "Days of Being Doyle" retrospective.

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UCLA Film and Television Archive
302 East Melnitz
Box 951323
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